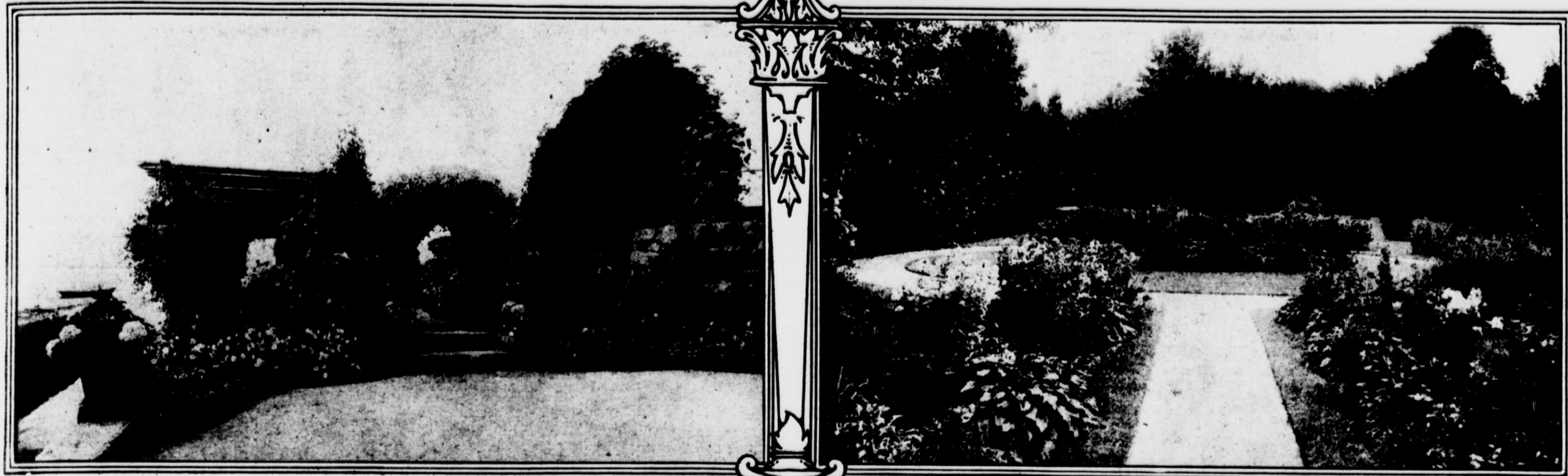


MAKING THE MOST OF THE GARDEN



The garden at the water's edge.

A note of privacy within enclosing walls of oak and maple.

Tea House an Important Feature of Hospitality in the Country Borrowed by America From Japan

THE ideal garden has use as well as beauty. Its vine covered arbor is made for comfort; each of its nooks conceals some peaceful seat overshadowed by low hanging boughs; the shady paths lead to some sequestered shelter offering rest and refreshment. This makes of the garden an individual belonging to be shared with one's friends and possessed with something of the happy intimacy which pervaded the old fashioned gardens of yesterday.

Perhaps the greatest acquisition for furthering the social use of the garden is the tea house. No matter how small the former may be it is generally large enough for this garden house, which will invest the grounds with a purpose. It is more completely out of doors for entertaining than the veranda—a sort of extra addition to one's home, an open air room as it were, where there are both rest and seclusion.

The idea of the tea house in its perfected form comes to us from the Japanese. They of all people have learned the charm of garden living and have carried out the art of landscape gardening to its utmost possibilities.

A few Americans have borrowed this idea from the Japanese. Although this type of tea house is at its best only in an oriental setting, a little garden craft, such as an artificial pool, an iris border and a number of dwarfed oaks and pines will alter the whole character of conventional appearing grounds.

Upon the somewhat rolling land surrounding a delightful Long Island home there is a complete Japanese tea garden, as well as formally laid out grounds. Although they adjoin, yet neither has any relation to the other, for the land has been treated in a thoroughly scenic way.

From the side veranda of the house visitors step down into the formal grounds. A pink and white rose garden extends on both sides of the walk for a short distance and then gives way to rough green turf. Here a thick mass of native maples, elms and chestnuts form the border along the path, which gradually leads out upon a stream where the banks are gay with wild flowers and groups of flowering shrubs.

At the end of the path a vine covered pergola leads up to the tea house of American architecture upon the top

of a high knoll. This repeats the style of the dwelling house, and stands white and glistening among the mass of tall

rhododendrons about it. From here there is a superb view in every direction; the long rows of trees, the green turf, the rose garden in the distance, the brook running between the flowered banks and the gray stone outer walls hung with the purple bells of the columbine. It is all very complete, so conventional and civilized.

Then passing down a side walk through an opening in the foliage there is another world to greet you. There

is a brook spanned by a bridge and, on the other side, a Japanese garden with iris bordered paths, dwarfed maples and cherry trees and a tea house with its peaked roof and lanterns.

The house is one of the most perfect specimens of its type, with fantastic windows and a tiny court. In one room the tokomona, or raised recess, holds a tall vase of bronze with some exquisite peonies and a kakemono scroll picture on which a poem is inscribed

Beautiful Creations of the Landscape Artist Which Increase the Social Value of the Garden

in great characters. In the other room there smiles the wooden image of a household God of Luck, and on a low,

lacquer table rests a large box containing a roll of writing paper with ink and brush.

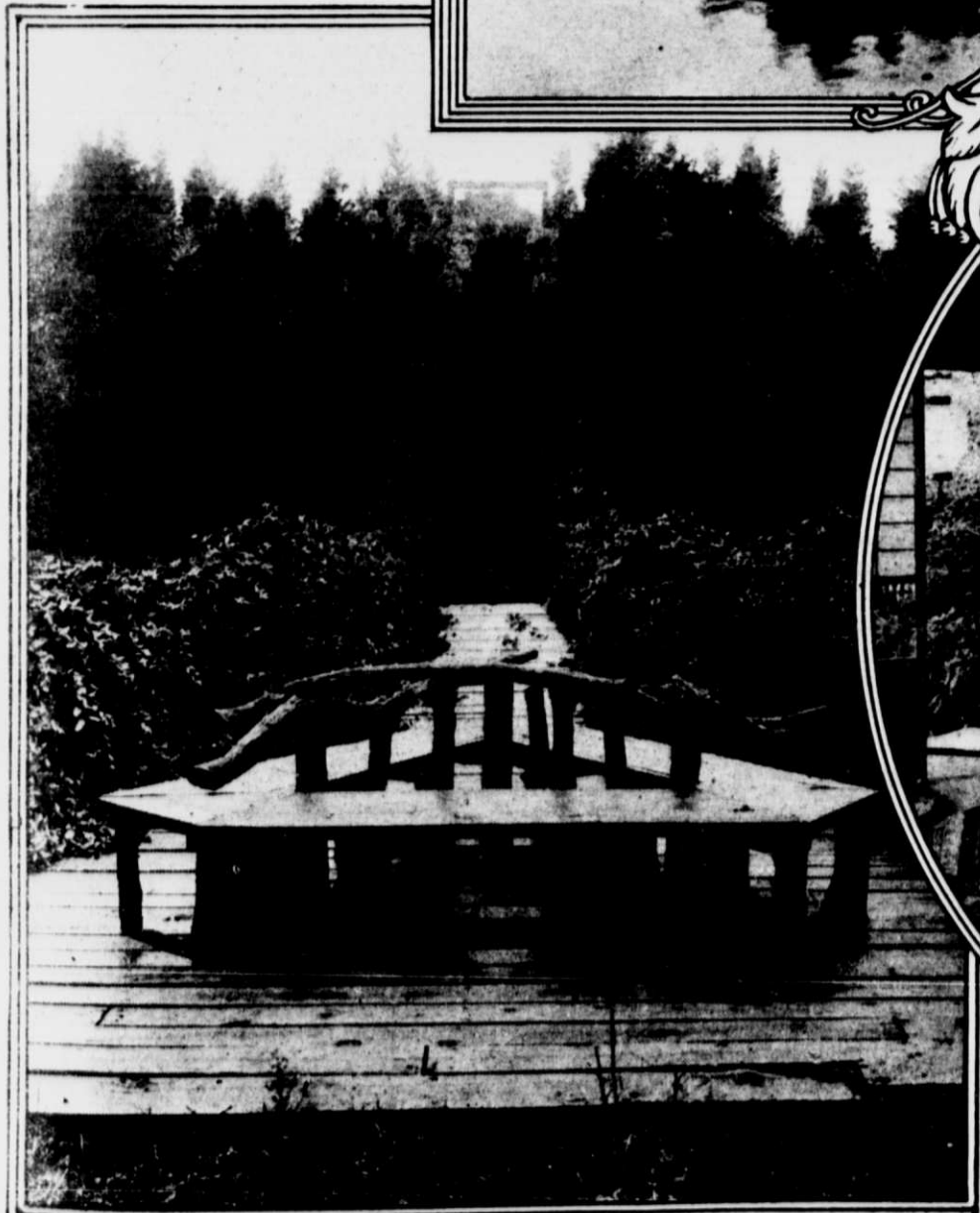
The area of the rooms is 12 by 20 feet. Overhead the beams have been left exposed and stained a dark tone to harmonize with the highly polished panels in the walls. The floors are covered with a closely woven matting, and over this are Japanese rugs, silk cushions and mats of common straw and rushes faced with a closely wrought mat of rice straw. The thick screens, which can be pushed aside, throwing the two rooms into one, are ornamented with sketches and poems, and the pretty lattice frames which shut off the veranda are covered with rice paper, admitting a peculiarly soft light into the interior.

The verandas outside are three feet wide, conforming to a certain unvarying custom of the Japanese architects, and the floors are rubbed every morning with soapy water which contains enough oil to give the lustre that eventually is produced, making the pine boards look like finest rosewood.

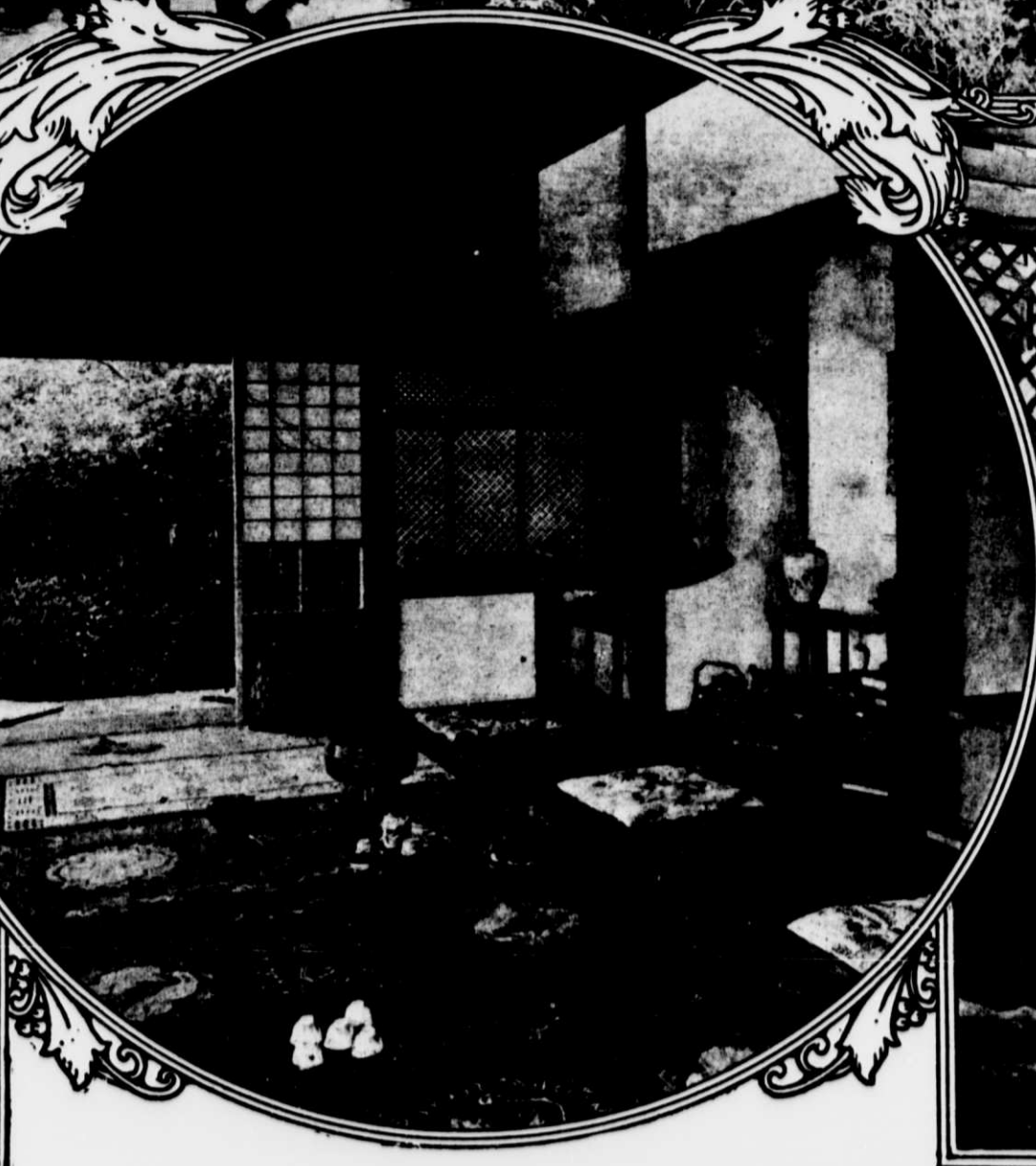
In many instances where landscape gardens have been worked out on American grounds nature has been left as she was found and supplemented only with those horticultural enrichments which have not violated the native spirit of the scene. When it has been treated in landscape style, with curved paths and undulations, the tea house is of the plainest carpentry work. Naturally straight timbers, such as larch in its rough state, are used, and plain joints made in fitting pieces together. A neatly finished roof of shingles, thatched with straw or heather, has been considered more appropriate than tiles.

The top of a high embankment is the situation for this garden house with its straight columns showing off against the dark trees and the rugged rocks below leading down to the uneven shore line of the lake.

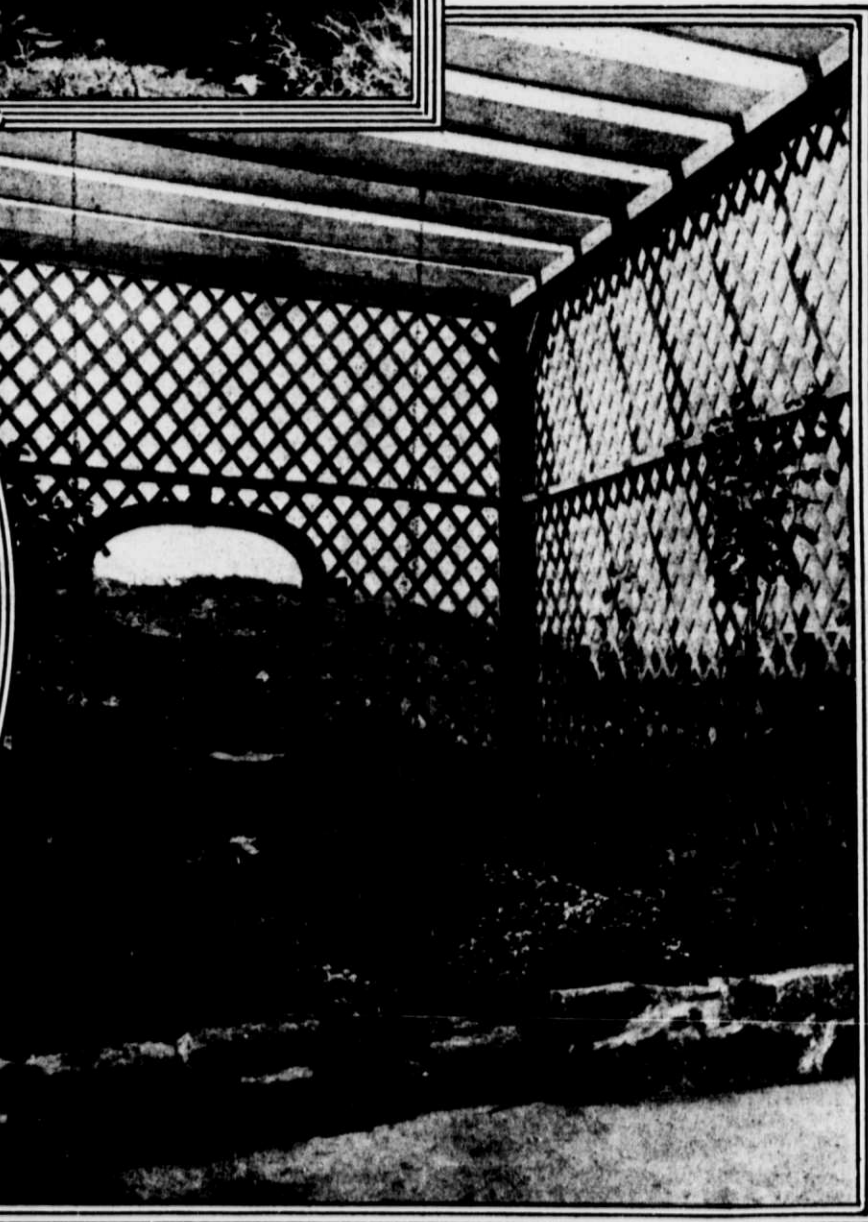
This tea house is finished very simply. Two or three straight backed seats and a square table for the tea service of the same wood as the building is all that is required. Four columns of wood support the roof, on the under side of which the straight crossbeams are left exposed. The flooring is of polished boards and a wooden railing encloses the sides.



Stairway bordered by vines and evergreens leading to rustic seat.



Interior of Japanese tea house on grounds of Col. Robert M. Thompson at Southampton. Above—A tea house for the landscape garden.



A garden seat in a secluded nook on the grounds of John Kendrick Bangs at Ogunquit, Me.